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on 2 S 2:15; *hab-bôrîṭ* was omitted in 𐤂 owing to the following *u-bârôtî*. Valeton's vindication of the traditional reading *bě-mâsôrîṭ hab-bērîṭ* (ZAT 13, 256; see also Krätzschar *ad loc.*) is untenable.

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MĚSUKKÂN, ACACIA NILOTICA

In my paper on Magan and Melukha (OLZ 10, 489)¹ I pointed out that *měsukkân*, Is. 40:20 denoted the *Acacia nilotica*; it is the Assyr. *musukkânu* (ZA 9, 111) = Sumer. *měš-* or *muš-Magana*, the tree of Egypt. *Měš* is the older form (OLZ 17, 454) of *gěš*, tree, wood (SGI 97). The adjective Maganian is in Assyrian *Makkanû* with *k* = Sumer. *g* (cf. Delitzsch, *Assyr. Studien*, 1874, p. 159). I suggested this etymology of *musukkânu* more than thirty-five years ago (see Delitzsch, *Paradies*, p. 130, below; cf. Lyon, *Sargon*, 16, 61; MVAG 18, 2, p. 38).

Těrûmâ after *měsukkân* in Is. 40:20 is not a corruption of *tamâr*, palm (as I assumed in my translation of Is. 40 in Drugulin's *Marksteine*; cf. JHUC, No. 163, p. 57) but a transposition of *tímôrâ*, post, pillar (AJSL 22, 256). The text of the prosaic gloss following the line *u-ēl-mî tēdāmmēiun ēl, u-mad-dēmût ta'rēkû-lo*, To whom will ye liken Him, what likeness compare to Him? is very much disjointed: the two clauses *u-ē-gôréf baz-zaháb iēraqqē'ēnnû u-bē-rētûgôt kās irqóf* (not *gôréf!*) should stand, not after the first *hârâš*, but after *hârâš haḳâm*; they refer, not to the gilding of a cast image, but to the overlaying of a wooden core with plates of gold. These golden statues were built up upon a wooden frame braced (Heb. *raḳûf*) by rods of metals. Phidias' chryselephantine statue of Pallas Athene was constructed in this way.

The *ha-* prefixed to *pāsl* (cf. JBL 35, 191) and *měsukkân* is not the article, but the interrogative *hā-* (𐤁 𐤍, *numquid?*). *Hap-pāsl nasāk hârâš* would mean *The image cast a craftsman*, but the meaning is: (What likeness can you compare to Him?)

¹ For the abbreviations see above, p. 75.

An image which a craftsman cast? or an acacia (block) which an experienced craftsman selected, and which a goldsmith overlaid with plates of gold, and which he joined with silver braces to sustain it so that it does not fall? The *çôrêf* after *rêtûqôṭ kûsf* is a corruption of *irçóf*; it is not necessary to say *irçêféhu* or *ïërəççêfennû* (cf. AJSL 24, 123, l. 4). The stem *raçâpu*, to join, is common in Assyrian (HW 627^a). In Ethiopic it appears as *çarába*; a *çarrâbî* is a *joiner* or carpenter, &c. In the late (post-Septuagintal) gloss 1 K 6:21 *uai'abbér bē-rattîqôṭ* means *he made a (transverse) barrier with cancelli*; cf. Talmud. *ritqâ*, rail, fence. Arab. *râtaqa* means *to join*, cement, mend, and *ieratêq*, Eccl. 12:6 (= Assyrian. *ittariq*) has the privative meaning *it is disjoined*, sundered (contrast AJSL 32, 65).

The relative clause *ïēbaqqēs-lô* after *hârâš haḵām* must be inserted after the tertiary gloss *tîmôrâ*, post. '*Eç lô irqâb*, wood which does not rot (*ξύλον ἄσκητον*) is an additional explanatory gloss to *mēsukkân*. According to Jerome, *amsuchan* is a *genus ligni imputribile* (see *Isaiah*, SBOT, 129, 26). *Ḫ* has *ξύλα ἄσκητα* for '*âçê šitṭîm*, acacia wood. The *šitṭâ* tree (Arab. *sunṭ*) is not the *Acacia nilotica* (Herod. 2, 96: *ἄκανθα*; Plin. 24:107. 109: *spina*) but the *Acacia seyal* (cf. Bædeker's *Palästina*⁷, p. 158). This wood is exceedingly hard and is not attacked by insects (DB 4, 507^a).

The Hebrew text should be read as follows:

18 וְאֵלֶּי תִּדְמִיּוֹן אֵל וּמַה־דְּרָמוֹת תַּעֲרֹכוּ-לִי^a

20, 19 הַפֶּסֶל נֶסַךְ חֶרֶשׁ { } : הַמִּסְכָּן ββ יִבְחַר חֶרֶשׁ חֹסֶם [] { } וְצֹרֵךְ בְּזָהָב יִרְקַעְנִי
וּבִרְתָּקוֹת כֶּסֶף יִרְצֵף לְהַכִּין הַפֶּסֶל וְלֹא יִמוּט :

20 תְּמוּרָה נִיבְקֶשׁ-לִי עֵץ לֹא יִרְקַב ββ

The traditional rendering *he that is so impoverished that he hath no oblation* is as preposterous as the translation of Prov. 23:34 discussed above, p. 79. Duhm's emendations *ha-mēsak-kén tēmûnâ*, he who carves an image, or *ha-mēḵônén tēmûnâ*, he who sets up an image, do not help matters.

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